

The background of the entire page is a complex, abstract line drawing in black ink on a light greyish-green paper. The drawing consists of various geometric and organic shapes, including circles, triangles, rectangles, and irregular outlines, some of which are interconnected or layered. The overall style is reminiscent of mid-20th-century abstract art or architectural sketches. On the left edge of the page, there is a series of small, rectangular perforations, suggesting the page was part of a bound volume or a folder.

1943

ANNIVERSARY ISSUE

10

1952



In July, 1943, Ernst and Ilse Bulova founded Buck's Rock Work Camp with the premise that children work best and thrive best in an atmosphere of freedom. Through the farm, and later the shop program, campers were left free to specialize in the activity of their choice. From the camp's inception in 1943 to its maturity in 1952, the original premise has remained the guiding factor of Buck's Rock. In recognition of this, the staff of the Yearbook of 1952 has devoted its theme to Tenth Anniversary.

the **B** *est years*



PUBLISHED BY THE CAMPERS OF

A

of our lives



A

At the beginning of the summer, I said: "It's up to you!" At the end of the summer, I still say: "It's up to you!" We, the staff of Buck's Rock, have tried to help you to discover the possibilities within yourself, and to help you to apply them in your daily life. I hope this summer has made you aware of much that is new within you and around you, whether it be a desire to be a better friend or an ability to turn out a beautiful piece of ceramics. To reveal to you, to find out what has always existed within you but has remained unknown, is what we endeavor to do for you.

This has been our task, but it is a minor one, compared to yours. For it is you who must make the discovery, and that takes courage. Remember the first time you learned to swim? That was not easy either. So it is with all of our endeavors; we must believe in ourselves and our ability to achieve our goals. Do not be afraid of failure, for even failure can be a step towards success, if we look within ourselves to discover why we failed. Know that each of you is capable of a rich and meaningful future, if you will trust yourselves to "discover" the power within you.

Soon you will be leaving here. Do not lose each other, even in memory!

Remember Buck's Rock; remember what it represents:

"DISCOVERY"

So I say: "IT'S UP TO YOU."

So I say: "GO AHEAD!"

Ernie

Looking backward

1942	<p>Boy's House, Girl's House, a third house and Social Hall constructed.</p> <p>Third house burns down due to careless smoking.</p> <p>Grounds used by Mrs. Roosevelt's International Student Service.</p> <p>150-year-old farmhouse remodeled for 1943.</p>
1943	<p>Bulovas found Buck's Rock with 120 campers.</p> <p>Junior Farmers work on local farms to aid war effort.</p> <p>Clay tennis court built.</p> <p>First Festival presents play on farming.</p>
1944	<p>Pre-fabs constructed.</p> <p>First woodshop set up.</p> <p>Dam built for swimming.</p> <p>First newspaper published; mimeograph only equipment.</p> <p>Festival play: <u>Our Town</u>.</p>
1945	<p>Buck's Rock's first orchestra.</p>
1946	<p>Shop building and eight-bunk constructed; campers help.</p> <p>Chorus organized; presents <u>Ballad For Americans</u>.</p> <p>Small stage and concrete tennis court built by campers.</p> <p>Buck's Rock films "Their Voices Rise" for U.N.</p> <p>Festival play: <u>Skin of Our Teeth</u>.</p>
1947	<p>Girl's House Annex built pre-season.</p> <p>Festival play: <u>Thunder Rock</u>.</p>
1948	<p>Girl's House and Annex enlarged.</p> <p>Ceramics porch added to Shop Building.</p> <p>Festival play: <u>Male Animal</u>.</p>
1949	<p>Farm enlarged: farm lab and dispensary constructed.</p> <p>Weaving begins.</p> <p>Festival play: <u>Devil's Disciple</u>.</p>
1950	<p>Boy's House burns down during the winter; is rebuilt for summer.</p> <p>Eight-bunk extended; badminton court built.</p> <p>Print and jewelry shops organized.</p> <p>Festival play: <u>Tomorrow the World</u>.</p>
1951	<p>C.I.T. system introduced.</p> <p>Farm products sold to parents for 45% of our total profits.</p> <p>Roof constructed over relocated print shop.</p> <p>Festival play: <u>Madwoman of Chaillet</u>.</p>
1952	<p>Porch added to Social Hall.</p> <p>New infirmary constructed.</p> <p>Two Festival plays: <u>Antigone</u> and <u>Down in the Valley</u>.</p>

In the city of Vienna, in 1914, a boy of twelve received his first impressions of the world of turmoil from which he would emerge one of the foremost advocates of progressive education. The son of a middle-class lawyer, Ernst Bulova entered his adolescence on the surge of patriotism just preceding the first World War. As he grew older, he turned from supporting his Emperor to alliance with the forces that created the new Austrian Republic.

With the fall of the Austro-Hungarian Empire, a way of life came to an end. Like many people of these days, he had to help build a world into which he would fit.

At the same time, Ilse was living a life away from the problems of the world in a mountainous village of Austria. After completing her high school education in a small boys' school, she sought higher education at the University of Vienna.

In the chemistry laboratory of the University, Ernst and Ilse met for the first time. Their friendship developed quickly, and at the conclusion of their studies, they were married. Their first contact with the United States was made then. Like most students, they lived mainly on rice and cocoa distributed by American Quakers. Ilse studied medicine and Ernie concentrated his studies on education and psychology.

With very little money between them, they left for Berlin in hopes of finding better conditions.

Their situation improved, and in 1927, Ernie placed education ahead of psychology when he was appointed director of an early progressive school.

Time and

An outgrowth of the school was his weekly radio program. The unique feature of this program was his attempt to describe real-life happenings by taking part in them himself. On one occasion, after an airplane crash, he went up in a plane to describe flying through a storm to his listeners. At this time, he liked to think of himself as a writer rather than an educator, as he had begun to write plays for his program. He had several books published, and worked in many literary fields. During this time, Ilse taught at progressive schools.

With all this, they were young and carefree; they went on canoe trips, they climbed many peaks in the Alps, they hiked through Italy and France, and spent winter days skiing in the Bohemian forests.

Adolph Hitler's spark of Fascism had grown to a flame by 1933. Since Ernie had rebelled against his ideas from the beginning, the school and the radio program were ended, and he and Ilse were forced to flee Germany with the storm troopers at their heels. Faced with the decision and the promise of starting anew, they went to England. There they founded a school - Beltane - that soon became one of the leading progressive schools.

However, the Bulovas felt all along that the world did not realize the full danger presented by Hitler. As early as 1937, with the birth of Stephen, they arranged for the evacuation of their school to the country in case of war. Joanna was born in 1939, three weeks before war broke out.

The old school in Wimbledon was destroyed by bombs, and the Bulovas welcomed an offer to come to the United States, to be in charge of Buck's Rock, that was intended to be an evacuation center for British children.


When the British shot the Luftwaffe out of the London skies, the English decided to keep their children at home, and so the need for the refuge was eliminated. With the land at their disposal, Ernie and Ilse



the Bulovas

visited many summer camps throughout the country, and decided to use their property for a camp where young people could test their inclinations and abilities through a program combining work activities with athletics and recreation. According to them, the spirit of the camp, its achievements, and its success are due to the cooperation of campers and counselors. But those who have come to know the camp realize that the spirit which Buck's Rock symbolizes is a direct result of the philosophy of Ernie and Ilse.

As for Ernie and Ilse, themselves, they have watched the camp grow for ten years, and they feel that it will grow further in inner richness as each generation of campers leaves its imprint on Buck's Rock.



Howie Adler attended Buck's Rock for seven successive years, starting as a camper the year after the camp was founded, and later, at fourteen, as a counselor here. He spent several days with us this summer, and wrote this letter about the early years of camp.

old Acquaintance

It is very difficult to talk about Buck's Rock of nine years ago without speaking of the "good old days" and growing sentimental. However, it would be wrong to do so, since changes at Buck's Rock have been, as a whole, for the better. It is true that the number of campers has increased and the number of counselors has increased to the point where it becomes practical for some enterprising soul to open a "Buck's Rock Rest Camp for Counselors." But these changes have not affected those intangible things called "spirit" and "purpose." These have been with camp for as long as I can remember.

The change which has impressed me the most is the shift of emphasis from the farm work alone to shop work and cultural activities, as well as farm work.

Originally, during the war years, "Buck's Rock Farmers" and "Junior Farmers" were constantly at work growing the food which was so essential to the nation. During the day, camp was deserted. The older campers signed up as hired workers on neighboring farms and younger ones were lost in the weeds of the Buck's Rock fields. The ambition of every thirteen-year (I know; I was one of them) was to graduate to the "Junior Farmers" class and be allowed to work in the mile long corn-fields for four or six hours at 25¢ an hour, with the wage rising in later years to 60¢. We were filled with the importance of growing food and worked hard. The labor-starved farmers were anxious to get us, and every worker was essential. The campers felt that they were working together for a common cause, and one year they voluntarily pooled their earnings to contribute to a war relief organization.

In those days, the wood shop was located in what is now the large room of the infirmary, the photo shop in a farmhouse bathroom, and the jewelry shop in what is now the nurse's room. Don't get me wrong; the shops were busy, but only after the farm work was done for the day.

I have to admit, the Buck's Rock farm never looked so good as it does these days, but you must remember that a lot of the ground work for the future was laid in those days. I can remember carrying five-foot weeds, one at a time, to the edge of the fields. The garden had to be "planned" by hand spades because no farmer had the time to do it for us. We were limited in many of our activities by war restrictions. It was necessary to do much more walking. Rides to the farmhouse were a rarity. Trips to town were made only after the greatest deliberation. Buck's Rock was restricted in its activity and that restriction resulted in both good and bad situations. It had the effect of both creating and stifling ingenuity. You had to improvise, and that was good, but you also had to abandon projects for lack of materials, and that was unfortunate.

With the passing of the war, Buck's Rock has been able to change emphasis and introduce new areas of work activity, such as the dance, orchestra, chorus, and drama. The chance for individual expression has become greater with the greater number of opportunities. The choice of activities facing the camper has become almost baffling at times, but most of us find our way sooner or later.

Although Buck's Rock has changed during its ten years, it has only expanded around the same theme. At some later date, you will be able to hear '52 referred to as "the good old days," just as the old-timers look back to '42 now.

HOWARD ADLER

Dear Ellie,

The letter I have owed you for so long is finally being written. I think I'd better start from the beginning of camp.....

When I first came, I felt lost. The camp is so different from others. The feeling soon left, though, as I got settled, and accustomed to Buck's Rock. The shops hold a tremendous interest for me, as do the farm and animals.

The idea of the camp itself is what I want to write about. It is the type of camp where you make your own summer. It is just as if you are given some clay and tools to mold an object and the product that you create is your summer. You don't have to have any particular talent, though. All you have to have is the desire to do something other than just have "a good time."

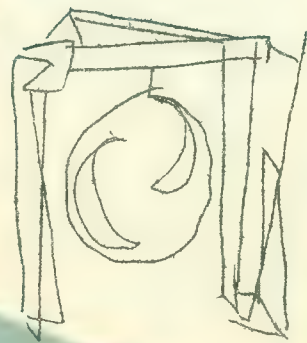
The kids here are different also. Most of them are anxious to accomplish something during the summer. They're intelligent kids, not with regard to marks, but with good common sense and understanding. I'm crazy about them.

I dread the feeling of leaving Buck's Rock, more than I have ever dreaded anything before. I know though, that when I leave, I'll be leaving with so much more than what I came with. Not only will I have the greater knowledge of projects which I have become interested in, but I will leave with the wonderful feeling of accomplishment, that really does not come often enough to any one person. The idea of group living and working together has also been impressed upon me. I know that if the opportunity comes, I will again return to Buck's Rock.


Sincerely,
Carol Levy



The **T**ime of your life



Art is Timeless

 In the long, wood building posed behind the social hall in the "camp that made New Milford famous" are the Buck's Rock shops, to which nearly every member of our summer community owes so much of his enjoyment. Upon entering, the smell of paint and the air of industry and cooperativeness cordially greet and welcome us to this place where we've found so much pleasure. To the complete stranger our shops may seem less inviting than they do to us, because now, we ourselves can tell the story of what we learned in them this year. Maybe, to start with, you were already inclined toward the shops and knew how to use all of our marvelous equipment and supplies, but where else in the course of just eight weeks could you have received so much from them? The wonderful staff of counselors, who are always present, whether to pull you out of a saw or to help you with any problem that is within their field, are also assets that are offered here to every one of us. In the ceramic shop, the art shop, the photo, wood and the print shop ... throughout every inch of this building, the true spirit of what Buck's Rock stands for is felt..... People working cooperatively on production projects, people deep in their own thoughts of uninhibited creative impulses, and some who are here only to pass the time of day, all make up the well-rounded, unrestricted and friendly atmosphere that is so peculiar to our surroundings at Buck's Rock. Not only in the shop building, itself, but also between the prefabs, where the weaving and jewelry shop are always so busy with industrious and interested campers there, too, reigns this atmosphere that truly never seems to leave the whole campus.

ANNE WIKLER

Earning hours, work by you,
 Let us find out what is new.
 Individual items, production sold;
 Let us find out what is old.

- but **T**ime is money

Harold, Marilyn, Marty, Peter,
 Wally, Lenny - you can't beat her.
 Leon, Julia, Frank and John,
 From cross-cut saw to the type Tylon.

Ceramics

Ceramic, wood, table, tray,
 Glazes, people, new today.
 Tiles, sculpture, ashtray mold,
 Some clay bowls, these are old.

Photograph, microscope, looking through,
 Cabinet, copying---all are new.
 Photo trips, postcards, teaching photography,
 These are older than photomicrography.

Photo

Art

Oil-painting classes, varied kinds of
 bookplates,
 Painted crayon drawings, new, some ornate.
 Water color drawings, with light colors
 bold,
 Sketching trips around camp continue as
 of old.

A place by the pre-fabs, by the building crew,
 Buckles, straw belts, hooray for the new.
 Belts go on forever, no empty loom,
 Mats still, and more belts, very little room.

Weaving



Print

Printing the newspaper on both sides of page,
Buck's Rock stationery, new things are the rage.
Programs for events, done by hand-fold,
Yearbook, Weeder's Digest, on with the old.

Jewelry

More work in jewelry now you can do,
Soldering more wire, cufflinks are new.
The shop is still etching, earrings and
pins,
Bracelets are ageless, as are acid bins.

Building an Infirmary, a muscle-bound crew,
Lights in the tents, a duck-pond is new.
Fixing leaky roofs, hammering nails,
Improving the farm, old jobs prevail.

Construction

Wood

Wood, ceramic, table, tray,
Lamps, albums, new today.
Models made with chisel cold,
Bowls, all sizes, these are old.

D Deadline before Dawn

I never shall say that this poem is best,
But 'tis time now to sing of the Weeder's Digest.
Seven issues we've published, with cover and photo,
Twelve pages in all, our camp news in toto.

I'll start at the start, and sort out the chaff,
And I'll go through the paper, from cover to staff.

By silk-screen or mimeo our covers our made,
And on top of each other, on stacks they are laid.
They all are quite pretty, though sometimes they stick,
Since we can't do better, we really can't kick.

We have editorials which carry a torch,
Sometimes they're simple, and sometimes they scorch.
They try to correct, they don't sermonize,
Some people approve, others despise.

A section on shops, a section on farms,
Animals, vegetables, jewelry charms.
A section on culture, a section on dance,
Noah, Antigone, feet which entrance.

A counselor story, features and such,
Leon, Peter, Bergie, and Dutch.
Did You Know columns, and Orchids we bring,
Inquiring Reporter, and Title and Thing.

A cartoon page by Hans, which depicts our camp life,
Songs from "Call Me Farmer" and songs from "Dumb Wife."
Overnight hikes, with mosquitoes so juicy,
And News of the Week, a summary newsy.

Somewhere in the issue, a photo you'll see,
On glossy whitepaper, two inches by three.
Of action or still, they're really quite arty,
Taken by campers, directed by Marty.

And then at the end, you'll find many a name,
Of people who worked and people who came
To help or to hinder, you did what you could,
We owe you our thanks, if our issues were good.

We hope you've had fun while reading our phrases,
And viewing the pictures and watching our phases.
We think that this has been our true best,
And this, via capsule, is the Weeder's Digest.

by RICHARD LEVY

D Deadline before Dawn

I never shall say that this poem is best,
But 'tis time now to sing of the Weeder's Digest.
Seven issues we've published, with cover and photo,
Twelve pages in all, our camp news in toto.

I'll start at the start, and sort out the chaff,
And I'll go through the paper, from cover to staff.

By silk-screen or mimeo our covers our made,
And on top of each other, on stacks they are laid.
They all are quite pretty, though sometimes they stick,
Since we can't do better, we really can't kick.

We have editorials which carry a torch,
Sometimes they're simple, and sometimes they scorch.
They try to correct, they don't sermonize,
Some people approve, others despise.

A section on shops, a section on farms,
Animals, vegetables, jewelry charms.
A section on culture, a section on dance,
Noah, Antigone, feet which entrance.

A counselor story, features and such,
Leon, Peter, Bergie, and Dutch.
Did You Know columns, and Orchids we bring,
Inquiring Reporter, and Title and Thing.

A cartoon page by Hans, which depicts our camp life,
Songs from "Call Me Farmer" and songs from "Dumb Wife."
Overnight hikes, with mosquitoes so juizy,
And News of the Week, a summary newsy.

Somewhere in the issue, a photo you'll see,
On glossy whitepaper, two inches by three.
Of action or still, they're really quite arty,
Taken by campers, directed by Marty.

And then at the end, you'll find many a name,
Of people who worked and people who came
To help or to hinder, you did what you could,
We owe you our thanks, if our issues were good.

We hope you've had fun while reading our phrases,
And viewing the pictures and watching our phases.
We think that this has been our true best,
And this, via capsule, is the Weeder's Digest.

by RICHARD LEVY





Born yesterday

It was a gray, foggy day just after the wakeup bell had sounded. I was returning from my morning trip to the other end of the Annex when I peered out of one of the windows overlooking the cow pasture. Zenith was usually just outside and I was going to take my daily before-breakfast look at her. No cow was visible, only a lanky, two-legged, male primate walking across the pasture. I was just about to leave the window when this lanky youth broke into a gallop and ran helter skelter down the hill towards the woods. Upon further inspection, I noticed, quite to my astonishment, a crowd of people at the bottom of the pasture. That was all that was needed to confirm my suspicions. IT had come.

I dashed to the closet and grabbed the first set of apparel I could lay my hands on. I zipped into my clothes, slipped on a pair of shoes, and ran out of the bunk, through the yard, under the barbed wire and down the wet incline known to all as the Annex pasture.

As I glanced over my shoulder, I realized I was being followed by about twenty very excited females. I slowed down as I approached the group at the bottom of the hill, and finally came to a halt. There was Zenith, our complacent Holstein cow, with a small white package of calf patched with black lying next to her.

The calf was then lifted up and carried to the area behind the Annex for all to observe and marvel at. Her mother followed, a close second. By this time the entire camp was awake, and at least two-thirds of the camp surrounded the new arrival.

After all was said and done, our heifer was named Slowpoke because of the fact that she entered into this world a week late. With a nudge, a lick, a moo and much coaxing Slowpoke staggered to her feet. Wobbling slightly, she followed her mother slowly down the pasture, into the thicket where she was first discovered.

julia herskowitz

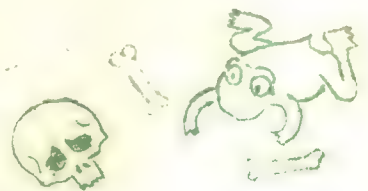
The Green Years

Celebrating its tenth year in existence the Buck's Rock vegetable farm has had the largest beet and bean crop in its history. With the elimination of the poor field behind the barn, work has concentrated on the main field, which is now extremely compact. Also thriving very well were the corn, tomato and carrot plants, which yielded high profits along with our recent innovations, namely selling berries picked by campers and selling hot buttered corn to parents and campers throughout the summer.

To make all this possible, planting, weeding, hoeing, and thinning had to be done at the initial part of the season. Mid-way through the season, mulching (placing hay around tomato plants) was done and eventually picking began and continued for three active weeks, rounding out the 1952 camp farming season.

Profits of this year came mostly from retail selling, thus making it unnecessary to sell almost everything to the camp kitchen, as was done previously. The two products sold only to the kitchen were lettuce and spinach, whereas squash, cauliflower, green pepper, cucumbers, and broccoli were sold only to parents and campers. Onions, stringbeans, potatoes, radishes, parsley and cabbage, plus the aforementioned vegetables comprised the Buck's Rock farm crop of 1952, which flourished so well under the supervision of Bergie and Alex.

Death takes a holiday



The frog's heart lay on the bare table, completely severed, yet beating rapidly. The explanation lies in Paul Curtis' witchcraft and the Farm Lab, now re-christened the Science Lab. The decision to combine chemistry along with animal experiments brought about this renaming.

The invention of an "Inductorium" (an electric stimulation machine) makes the artificial stimulation of frogs' hearts and other tissues an easier operation. The needle provokes an apparently

New faces of 1952

The first and most important event concerning the animal farm this year was the arrival of Hector Chevannes. Under his direction, with a large group of ambitious Buck's Rock campers, the animal farm has reached a state of development and efficiency never before equalled.

During pre-season almost the whole farm was rebuilt; the sheep, calf, and pig-pens were built; the chicken house was reinforced; a drain was installed in the duck-pond, and the pasture fences were repaired. Then came the camp season and with it the arrival of the ducks, pigs, and older sheep.

The next big event was the auction. Approximately eighty hardy campers squeezed into the two trucks, and came back even more squeezed accompanied by four calves, a number of young lambs, and innumerable rabbits.

Zenith was our next arrival, a pregnant Holstein cow, and with her came long anxious days of waiting. These were not the only important events. Not to be forgotten was the buying of the baby chicks and ducks, the haying, and most of all the day in and day out feeding, cleaning, and spraying.

Now there's the Festival, a day when all our work through the year pays off in a day of fun for everyone. This year on the animal farm has been a year to be proud of, a year of hard work and accomplishment, a fitting example of Buck's Rock's decade of progress.



lifeless piece of protoplasm to jump, squirm and react as though still attached to a body. Many animals were subjected to dissection for the furthering of science at Buck's Rock, and the many campers who watched should go home with a thorough knowledge of the intricacies of the internal organs of rabbits, frogs, birds and mice. The lab was quite successful in its many attempts at raising baby birds, which the campers had found, and also raised several productive rabbits whose offspring will soon arrive. In comfortable cages, white mice and rats now repose peacefully. Another of their varied interests is atomic research, with hydrogen bombs as their latest attempt. (It worked, too!)

From a shack without a door to an equipped lab with a personality, this is the history of the Super Science Lab of the Buck's Rock summer, 1952.

bobbie samuels

the Old grey mare



With the arrival of the 1952 camp season, there arose again the problem of securing horses for the camp riders. These horses had to have the right combination of spirit and good behavior. However, never underestimate the power of Ernie---we now have eight such horses lodging in the Buck's Rock stable, through the courtesy of Mr. Novagrad, of the Claremont Stables.

This year, we also obtained our charming and experienced instructor, Bob Leftakis. (Funny how all the girls took riding this year!) Starting from the most timid beginners to the most advanced riders, all have shown steady improvement. Under the watchful eyes of Bob and Bill Wellington, the groom, the horses are always kept in tip-top condition.

Our ring provides a good warm-up for both the riders and the horses, and once out on the trails, the Buck's Rock surroundings provide an interesting and enjoyable ride.

As a triumphant finish to the riding season, two of our horses, Rita and Missouri, were entered in the Litchfield Horse Show. Riding them were Sally Schoenfeld, Maryann Strauss, Roberta Moutal, and Steve Fleischer. For the first time, a Buck's Rock camper, Sally Schoenfeld, won a silver cup for first prize and also a third prize in the teenage divisions. Looking back from every angle, it is certainly to be agreed that this year's riding program was a complete success.

wendy hetkin
carol greenberg

Down the cool and shady walk and across the highway lies the Buck's Rock swimming hole.

This summer, swimming offered many new experiences for Buck's Rock campers. Ossie, our swimming instructor, gave the Red Cross tests to campers who hadn't taken them previously. Junior Life Saving tests and beginners' tests were the ones most frequently given. And then, just for the fun of getting into the water for an invigorating dip or for cooling off, there was a general swim from two to four.

On warm, sunny days everyone was usually at the waterfront early. The minute Ossie blew the whistle, there was the thunderous splash of those rushing into the water. Some people started diving and racing, while others were content just to lie and sun themselves on the dock. At three o'clock the first trucks arrived and those who felt water-logged enough for the day, trudged up the steps from the water and climbed into the truck. The ride back is a nice cool one, up the long and bumpy hill and in the shade, which is much appreciated.

sue robbins



Time and

T*ide*

The campers' faces shone with the eager spirit that an over-night group should have as they climbed into the truck, excited and happy. All of them had such clean faces and neat hair as they started out. (Little did they know what was going to happen to them!) With the expert guidance of Dutch, the camping counselor, they arrived (not saying how) at the site. Enthusiastically Dutch set them to work gathering sticks and pitching tents. Finally with the tents up and the fire started, there came a moment of relaxation. After the dinner was cooked and devoured, the fire was put out for the night. Singing and stories ended the happy evening which even the unwanted visitors (the mosquitoes) could not mar.

Next morning everyone was up by the crack of dawn moaning and groaning from stiffness. After many struggles, they finally managed to get the breakfast under way, and the food helped to revive them considerably. The much needed morning's swim proved very refreshing and was thoroughly appreciated. Tents were now gathered up, the fire was put out, and the campers, now bruised and scratched, climbed into the truck.

Thus ended a typical Buck's Rock overnight, full of fun, and for some, a new experience well worth remembering.

sue robbins



Sports at Buck's Rock, in 1952, have continued in their usual fine tradition of offering active opportunities for our campers. Farm and shop workers, dramatists and musicians, and just plain campers have all engaged in and enjoyed our athletic program, which consisted of a great variety of sports, including:



The Buck's Rock Softball League was the prime interest of the campers as far as sports are concerned. The league was made up of four teams, which played evening games after first supper. Completing the softball picture was the senior team, which practiced often for its games against New Milford.



The tennis year began with instruction and was rounded out with a tournament for all who desired to enter. Instruction was for the training of beginners and the improvement of intermediates. That this was worthwhile was proven when a large group joined the tournament.



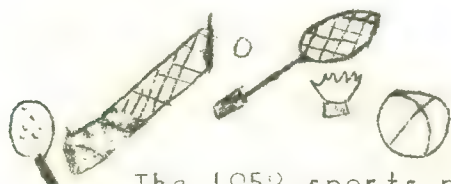
Under the guidance of Dutch and George respectively archery and riflery enjoyed the largest number of participants in the history of Buck's Rock. Many National Riflery Association and Campers' Archery Association awards were given out to our "Bullseye Campers" during the course of the season.

In Dubious battle

by fred silverman



For the tenth annual year Buck's Rock has had sports tournaments, which now include tennis and badminton as well as the initial ping-pong. All campers and C.I.T.'s were eligible to enter. Included in the tourney were both singles and doubles for boys and girls. The purpose of the tournaments, aside from the fun of actual participation, was to promote sportsmanship and this purpose was achieved.



The 1952 sports program also included informal activities such as volley ball, basketball, ping-pong, badminton, and tennis in which many campers took part under Joan and Pat's supervision.

Besides ping-pong and badminton, which, as usual, attracted campers throughout the day, the other aforementioned sports took place during our sports nights.



Very little changes by the brook throughout the year.
The tar road;
The oak trees;
The concrete bridge which clears the brook from bank to bank.

But the brook itself, with its muddy waters, is ever changing.
In the heat of summer
Her waters evaporate,
And she becomes an empty basin.

So she stays until slowly the waters return
From other streams;
From occasional rains;
And once again her hungry body is filled.

The biting coldness of winter freezes her surface.
The waterfalls become solid;
Their cold ice glistens.
All movement ceases while she sleeps.

Finally, her frigid cover begins to melt.
Currents play wildly;
Mighty waters surge along their course,
And the brook comes alive after months of hibernation.

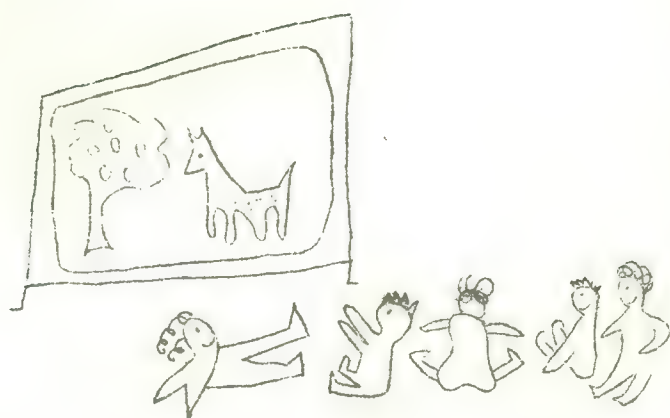
Thus, my little river completes its yearly cycle.
It never changes,
Yet always changes.
I have watched it closely.

by ANDREW MORRISON

Campfire

CAROLYN BITTERBAUM

The voices of the singers
are muffled
as they softly chant
to the rhythm
of the guitars;
the rhythm
that pounds
like a heartbeat
in the darkness.
Yellow faces
warm and glowing
are reflected in the firelight.
If you look past the fire
to the other side
you can make out
dark shapes and forms
partly hidden in the night,
but there, just the same.
Not everyone sings,
some just lie
and look up at the sky
or the moon
or the stars.
Now
the music grows louder
and more intense,
and the voices become excited
and higher pitched.
The melody
reaches its climax;
everyone joins in.
They shout and cry out
to the tune of the song
and when they cannot sing any more
they stop
and listen to the others.
Now
the song is ending.
The voices are soft
and the rhythm of the guitars
becomes regulated again.
Finally
everything stops
and all that can be heard
in the crackling of the fire,
the crickets screeching
far into the darkness
and the soft whispers
that cannot be distinguished
in the night.



It happened one Night

When the shops and fields are closed for the night, and the last meal of the day has been eaten, Buck's Rock relaxes and settles back to enjoy other activities. Evening activities begin with the gong, and the camp is soon filled with laughter and gaiety.

The Sunday night campfire is anticipated eagerly by everyone. Led by Buck's Rock guitarists, folk songs are sung, and after everyone is too hoarse to sing any more, Ernie reads a story. The wonderfully told tales come to life on the charcoal-black sky, for they are always vivid and imaginative.

Another big event is the movie, usually shown at the outdoor stage on Wednesday night, weather permitting. The films this year dealt on the whole with social problems. Gentleman's Agreement discussed anti-semitism, while The Treasure of Sierra Madre showed how man's greed led to a denial of decency and justice. Biographical pictures shown were Wilson, giving the history of Woodrow Wilson's political career, and Louis Pasteur, which told of the famous scientist's work, and showed how he had to face the opposition of those who ridiculed his experiments. Other movies shown were Meet John Doe, Green Pastures, and Berkley Square.

Square dancing is the attraction on Saturday night. "Red River Valley" haunts the country air as the dance band, consisting of a guitar, banjo, and mandolin, furnishes feet with inspiration. People whirl around the tennis court. Skirts fly in and out, with dungaree-clad partners beside them. With shining eyes, reddened cheeks, and perspired faces, Buck's Rockers have the time of their lives.

Old radio plays produced by the camp in other years are heard on tape recordings during the week. There are also amateur nights, where hidden talents are discovered.

Things really happen each evening, until the gong reminds Buck's Rockers that it is time to rest.





I can Hear it now

Looking back over the season, we members of the orchestra try to remember just what phase of our association with this organization has been the most interesting or the most important to us.

It was a great thrill to be able to perform in our four concerts and to give both the campers and our neighbors an opportunity to watch our progress.

Our first concert took place on camp ground itself. This gave us an excellent chance to demonstrate how cooperation can achieve a successful performance after only two and a half weeks of rehearsal. Our second performance, at the New Merryall Community Center, gave us an opportunity to bring our music to some of our neighbors. The orchestra performed next on the old-fashioned bandstand on the New Milford Village Green.

Then came our most important appearance of all. At the Buck's Rock Festival, we gave a concert which represented the culmination of our season's hard work.

However, the real pleasure came from the hard work of the rehearsals, and the feeling of satisfaction with what we were doing. Our attendance record for the rehearsals was quite good, and by the end of the season we had only lost one performer.

Under Dave Katz's direction, all the orchestra members had an opportunity to acquire new knowledge, new experiences and new and better cooperative abilities in performing the varied and interesting pieces we worked on. Among these were "Pretoria," "I'll Take You Home Again, Kathleen," "Gaißon Song," "Our Director," "Going Home," "Tropika," "La Donna e Mobile," and "Minuet In G" by Beethoven.

donald schwarz

Cut it short, people, short!" "You're flat, get up there!" "Now sustain that note, hold on!" There are so many things to remember when you sing in our chorus - not at all like singing in the shower. Whether or not all these directions have been carried out can be judged by the reactions of our audiences at camp on Music Night and Festival, as well as at performances in New Milford and Merryall. Preparing for these concerts has called for hard work on the part of the chorus. What makes it easier for us to work hard is the fact that we like to sing, to begin with, and that we realize what beautiful music will be the result of our efforts. Since anyone can join the chorus, whether or not he can carry a tune, and since the work is so enjoyable, a large part of the camp has joined the chorus this year.

The wide variety of pieces that David Katz, our conductor, has selected keeps us interested. They include Negro spirituals, folk songs of various countries, the Hallelujah Chorus, by Handel, and Bach Cantata #142. In honor of the camp's tenth anniversary, the music department, in conjunction with the dramatics department, prepared the operetta "Down in the Valley" by Kurt Weill, which was presented at Festival. Jeanne Katz coached all the leading parts in this, the first operetta attempted at camp.

Singing in the chorus provided a happy experience for those who sang and for those who listened.

judy lakin

mimi segal

Their Voices rise

AS IN THE PAST YEARS, folk music has been an important and cultural activity.

The folk music department had two main parts. Paul Curtis did a terrific job of calling for square dancing. At instruction sessions, campers learned many new square and folk dances. Because of the campers' interest in guitar and banjo playing, Jerry Silverman undertook to teach these arts. Classes for both folk dancing and playing folk music flourished.

On the other hand, folk singing was mostly an informal business. Small groups could be seen dotting the campus at odd times, especially during first lunch, outside the social hall, and could be heard singing songs like "Bimany" and "If I had a Hammer."

As a result of the work of the folk singing department, many campers, C.I.T.'s, and counselors are leaving Buck's Rock with a much greater knowledge of the beauty of folk music.

peter kurz

the
last
Scene
of
all



The time has come to Talk of many things

Talk! Talk! Talk! Everybody does it. Yes, it is sweeping the country! Buck's Rock has taken this favorite American medium of self-expression and harnessed it! At the meetings of the discussion group campers had a chance to express their opinions and learn to listen thoughtfully and argue convincingly.

These sessions were carefully planned from the choice of topics to the choice of panel members and chairmen. A discussion committee met beforehand to make these choices.

Some of the topics discussed were: "What should be our policy toward Communists in the U.S.?" "Camp problems;" "Universal Military Training;" "Who should be our next President?" and "From bigotry to brotherhood - how can we get there?"

According to Adele Weiss, discussion supervisor, one indication of the interest of the campers in the discussions was the smaller debates among the campers. They came out of each meeting heatedly arguing about their different points of view; and some of their discussions lead to new topics for later debates.

andy morrison

Antigone by Jean Anouilh, and Down in the Valley, the Kurt Weill folk opera, were jointly presented at Festival, climaxing another successful season of the Buck's Rock dramatic group. The success of the season was due in no small part to our dramatics counselor, Leslie Charlow.

The summer's first play was the tense drama Noah by Andre Obey. The interesting feature of this play is its attempt to break away from the stark realism of the nineteenth century. It presents emotion through such means as choral speaking and group action, which the actors succeeded in doing very effectively. The cast of Noah featured Dick Foreman in the title role and Judy Lack as Mama. The parts of Noah's sons were played by Jon Musher, Steve Ross, and Andy Morrison, while Joan Roth, Nancy Lyons and Phyllis Jacoby portrayed the three orphan sisters. Donald Schwarz played the part of a villager.

Probably the most unusual performance of the season was The Stolen Prince by Dan Tothoroth, a Chinese play presented by the Farmhouse girls, and incorporating the unique theatrical methods employed by the Chinese. The cast included Ina Kupperman, Margo Chusid, Carol Hoppenfeld, Ruth Goldstein, Barbara Cohen, Roberta Moutal, Judy Markham, Anne Mishakoff and Amy Kovner.

The Odyssey of Runyon Jones, a radio play by Norman Corwin, to be presented after Festival this year, will star Jeff Merrill.

Antigone, by Jean Anouilh, makes use of a famous Greek legend to express the author's faith in man's eternal belief in human rights as opposed to tyranny of any kind. Powerfully, it shows the great conflict between true justice and the law. The role of Antigone was portrayed by Jo Ann Fisher, while the tyrant Creon was played by Dick Foreman. The rest of the cast included Jerry Straus, Shiela Handleman, Zoya Dolgen, Andy Morrison, Mike Allen and Alan Siegel.

The final Festival presentation of the season was Kurt Weill's Down in the Valley. The cast headlined Luke Lawrence, as the hero Brack Weaver, Wendy Hetkin as his lover, Donald Schwarz as the villain who spoils their lives, Dick Horowitz as the leader of the chorus, and Hans Gesell as the preacher. Others in the cast are Jayne Kaufman, Sue Larsen, Bill Weisberger, and Paul Silfen.

All the dramatic presentations were enhanced by the stage sets created in the art shop, under the supervision of Peter Jansen, and the lighting effects produced by Alan Blank.

andrew morrison
donald schwarz



Modern dancing has become a major activity at Buck's Rock. Since so many people wanted to participate, we have divided ourselves into three groups according to age. Our capable directors are Rhoda Levine and Jo Taylor. Jo specializes in choreography and Rhoda helps with interpretive dancing.

Many of the campers have been doing interpretive and group dances. We've used folk music, modern music, and music that has come to us from centuries ago.

The ability of the dancers was shown the first night of camp on Talent Night. Since then we have progressed rapidly, as was shown at various other performances. But behind the scenes are the strenuous backbreaking exercises that are done in the classes. This is extremely necessary if good results are to be produced. Also in the dance classes, we improve on technique.

This year, as usual, there were dances presented by each group. The Farmhouse gave "The Sorcerer's Apprentice," the Girls House presented "Tubby the Tuba," and a dance called "We and Our Dolls are but the World," to a record of Stravinsky, was done by twenty-six members of the Girls House and the Annex. These dances presented at Dance Night, at Merry-all, and at Festival, were a big success, and revealed the hard work that had been done this season.

The talent, ability, and effort of the dancers have truly left their



Footprints on the sands of time



the dance

DICK FOREMAN

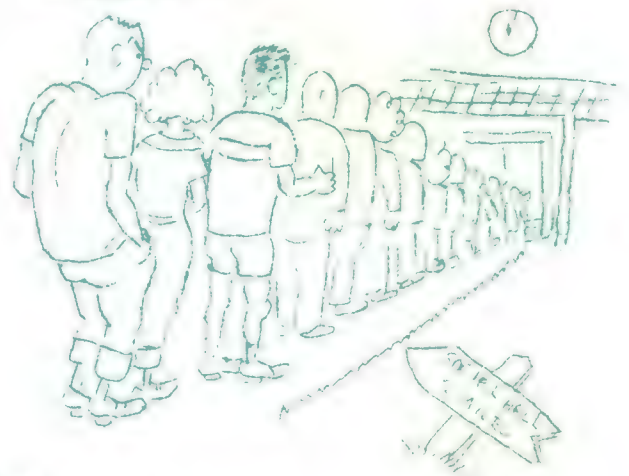
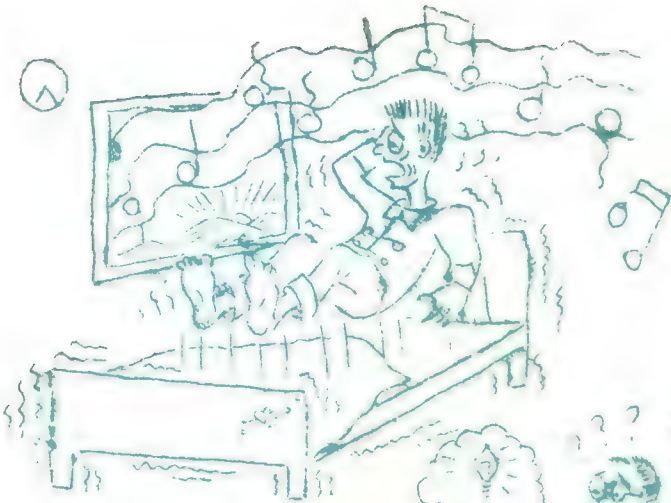


a **D**ay
in the life
of
Hertha & Doris



How can I get to the chicken coop?
Where are the onions?
Do you have a straight pin? It's an emergency.
Can I mooch a cig?
Do you have a dollar change? -
I quarter, 5 dimes, 3 nickels, 10 pennies.
How many stamps on an air mail postcard?
HOW MUCH DO I HAVE IN MY ACCOUNT?
Did anybody leave some eggs here?
Do you know where they put the key to the machine?
How much does it cost to call person to person to Interlaken, Michigan?
Do you believe in vivisection?
When will we be back from the hatchery?
Why isn't the ice cream man here yet?
HOW MUCH DO I HAVE IN MY ACCOUNT?
When is the best time to meet a friend from another camp at Tanglewood?
Where is the money for the meat?
Who are the dancers at Jacob's Pillow?
Where can I get two pails?
Where is the Lafayette Radio Catalogue?
Is this the snack table?
HOW MUCH MONEY DO I HAVE IN MY ACCOUNT?
Is Stanley going to call up?
When does a special delivery letter get to Brewster, Massachusetts?
Where does Dave keep the books?
How much faster is airmail to New York?
Lady, where is your pay station?
Do they serve snack in the rain?
HOW MUCH MONEY DO I HAVE IN MY ACCOUNT?
Is this sand supposed to go to the tennis court?
Can I borrow a pencil for five seconds? Rope?
Do you know if there is a tire anywhere?
Where can I get a wick?
Give me a can opener, quick!
HOW MUCH MONEY DO I HAVE IN MY ACCOUNT?
Doris, is it raining?
Where is the entertainment?
Can I hide this somewhere?
How long does it take to disembark?
Can I borrow a few drops of your ink? I'll give it back.
Could I leave my Skyscope (Ed: the size of the Eiffel Tower) in the office?

The effect of all these questions drove Doris herself, after looking at a list of overnight campers and hunting through all the account books, to ask, "Who is Macedonia Brook?"



do you Remember

WALLY'S CONTRIBUTION TO MODERN DANCE ON DANCE NIGHT

THE BUMPY ROAD TO CAMP

THE MORNING WHEN THE GONG RANG SIXTY-NINE TIMES

THE EMPTY FIRST BREAKFASTS

TAFFY'S APPENDECTOMY AT THE FIRST TALENT NIGHT OF THE SEASON



THE SWEET-SMELLING, PEACEFUL RIDE HOME WITH THE COW

THE SQUARE DANCE IN THE ROAD AT GREAT BARRINGTON, COMING HOME FROM TANGLEWOOD

THE RAINY JACOB'S PILLOW TRIP

THE MEETINGS TO PLAN MEETINGS CALLED FOR MEETINGS TO DISCUSS MEETINGS WHEN MEETINGS FOR MEETINGS ARE NOT MEETING

THE DAY WHEN THE WATER WAS SHUT OFF

THE LONG, LONG WAITING, THE MANY, MANY FALSE ALARMS, THE RAINY, RAINY MORNING, THE BIRTH OF THE CALF!

WHEN NOAH WAS ALMOST GIVEN IN REALISTIC SURROUNDINGS



THE NEEDLES AND NEEDLES

THE TENTH ANNIVERSARY FESTIVAL

The old familiar **T**aces



S

oon we shall be leaving Buck's Rock. The relationships built up through two months of close association will split up as each camper returns to the city. Through the winter, small reunions are welcomed by those wishing to renew summer friendships. This past year, the big reunion was at Festival, and an entire year elapsed before friends who lived far apart could see each other again. An alphabetized address list has been compiled so that we can communicate with each other through the year.

Summer acquaintances are valuable. To renew them is a pleasure.

we leave	ERNIE BULOVA	the baker's wife.
we leave	ILSE BULOVA	a gal Friday.
we leave	DORIS ADLER	a million dollars in pennies.
we leave	JESSE ADLER	in Buck's Rock for a full summer.
we leave	LOIS ALBRECHT	an electric heater.
we leave	ADELAIDE BERGEN	a coca-cola dispensing machine.
we leave	LLOYD BERGEN	more C.I.T.'s.
we leave	DELA BRIEF	the Homestead.
we leave	BUZZY CAMPUS	a paved road.
we leave	LESLIE CHARLOW	a stage leaving in ten minutes.
we leave	SANDEE CHERNOW	swimming in slip.
we leave	HECTOR CHEVANNES	a midwife license.
we leave	ROSE COHEN	a subway to the kitchen.
we leave	PAUL CURTIS	a dissected guitar.
we leave	OSSANNA DAMBORAJIAN	a non-swimming construction crew.
we leave	MARILYN FOX	a male sculpture.
we leave	FRANK GERBER	two weeks to come back in.
we leave	SUE GERBER	a place in the sun.
we leave	TAFFY and WALLY HOCHMAN	a red-headed baby with a black mustache.
we leave	PETER JANSEN	a private gallery.
we leave	DAVID KATZ	his own little print shop.
we leave	JEANNE KATZ	down in the valley.
we leave	BOB KUPPERMAN	a two-syllable dictionary.
we leave	BOB LEFTAKIS	a night-mare.
we leave	MIKE LEINWAND	C.I.T.'s who go to bed.
we leave	RHODA LEVINE	Wally Hochman as her assistant.
we leave	BEA LOREN	a copy of "Cheaper by the Dozen."
we leave	HAL LOREN	a box of facts.
we leave	DUTCH MAYER	co-ed overnights.
we leave	PAT McVEY	social dancing.
we leave	GEORGE MICHILOFF	an interesting target.
we leave	JOAN O'ROURKE	a seven foot man.
we leave	STANLEY POLER	a high-voltage mongoose.
we leave	JOAN ROEBURT	a clean bill of health.
we leave	SHIELA SCHECTMAN	the White Turkey.
we leave	JERRY SILVERMAN	a head tucked underneath his arm.
we leave	LENNY SIMON	a safe trip so she can sprechen Ze Deutsch.
we leave	RUTH SO-RELLE	sound-proof walls.
we leave	MARGERY STERN	18 strait jackets.
we leave	ALEX STRASSER	a time clock.
we leave	JOE STRASSER	civilian clothes.
we leave	JOHN TKACZYK	a lumberyard.
we leave	PAUL TANENBAUM	an erector set.
we leave	RONA TANENBAUM	a store that delivers.
we leave	JO TAYLOR	a rag doll.
we leave	BILL WELLINGTON	a filly.
we leave	ADELE WEISS	a medal for efficiency.
we leave	MARTIN WEISS	on a 45° angle.
we leave	HERTHA WERNER	the Answer Man.
we leave	JULIA WINSTON	campers who know their acids from their elbows.
we leave	LEON WINSTON	the Fountain of Youth.

Parting is such sweet Sorrow

we leave	JANE ATKINS	baking in the kiln, glazed purple.
we leave	PETE BACHRACH	a dozen blue eggs.
we leave	ALAN BLANK	a 360° panorama.
we leave	ARTY BOBIS	kats.
we leave	ADAM CLYMER	a win for Hallinan.
we leave	DIANE COLB	the Wrigley Company.
we leave	CAROLYN EPSTEIN	a bank of marble.
we leave	STEVE FLEISCHER	first breakfast.
we leave	PETE FRANK	a keg of nails.
we leave	THEA FUCHS	bare-footed dancing shoes.
we leave	HANS GESELL	to Walt Disney.
we leave	JULIE HAFT	swimming in a vat of hot buttered corn.
we leave	JOHN HERZOG	a big bird.
we leave	ALAN "YO-YO" JOSEPH	hanging on a string.
we leave	DICK KAPLAN	a blue chart pencil.
we leave	JUDY LACK	on the ark.
we leave	GRETCHEN LANGROCK	guarding against throat scratch.
we leave	DAVE LARSEN	a pair of tennis loafers.
we leave	LUKE LAWRENCE	a musical saw.
we leave	JIM LEHRICH	an un-edited copy of the NEWS OF THE WEEK IN REVIEW.
we leave	TOM LEWINSON	a zoo of his own masks.
we leave	NANCY LYONS	the upstairs Boys House.
we leave	HANS MIODOWNIK	his own destruction crew.
we leave	JONNY MUSER	more razor blades to swallow.
we leave	ANDY NEY	a baseball issue of the <u>Weeder's Digest</u> .
we leave	BOB NOVEMBER	<u>Allegro</u> .
we leave	JERRY POLLEN	Tanglewood.
we leave	BOBBEE SAMUELS	the Speed-O-Print Company.
we leave	BARRIE SCHENKER	bar-belles.
we leave	LITA SCHWARTZ	The Treasure of Winnie's Madre.
we leave	ALAN SIEGEL	a guardhouse.
we leave	PAUL SILFEN	a bugless tent.
we leave	STEVE SIMENSKY	more rainy days.
we leave	ANN SIMON	a Western saddle.
we leave	BOB SMITH	Howdy Doody.
we leave	MARYANN STRAUSS	a butch haircut.
we leave	DAVID TABIN	bigger and better weekends.

Silver threads among the Gold

JESSE and DORIS ADLER

LOIS ALBRECHT

LLOYD and ADELAIDE BERGEN

ADELA BRIEF

ARNOLD "BUZZY" CAMPUS

LESLIE CHARLOW

SANDEE CHERNOW

HECTOR CHEVANNES

ROSE COHEN

PAUL CURTIS

OSANNA DAMBORAJIAN

MARILYN FOX

FRANK and SUE GERBER

WALLY and TAFFY HOCHMAN

PETER JANSEN

DAVID and JEAN KATZ

BOB KUPPERMAN

ROBERT LEFTAKIS

MICHAEL LEINWAND

RHODA LEVINE

HAROLD and BEA LOREN

ELEANOR "DUTCH" MAYER

PAT MCVEY

GEORGE MICHLOFF

JOAN O'ROURKE

STANLEY POLER

JOAN ROEBURT

SHEILA SCHECTMAN

JERRY SILVERMAN

LENORE SIMON

RUTH SO-RELLE

MARGERY STERN

ALEX STRASSER

JOSEPH STRASSER

JOHN TKACZYK

PAUL and RONA TANNENBAUM

JO TAYLOR

BILL WELLINGTON

ADELE and MARTIN WEISS

HERTHA WERNER

LEON and JULIA WINSTON

250 Hutchinson Rd. Englewood, N.J. EN 4-0749

25 West 81 St. N.Y.C. 24

TR 7-4329

Bolles School, Jacksonville, Florida 9-6640

1273 Clay Ave. Bronx 56, N.Y. CY 3-6767

Antioch College, Yellow Springs, Ohio

Portland Civic Theatre, 1530 S.W. Yamhill

Portland 5, Oregon

50 Burton Ave. Woodmere, L.I. FR 4-1607

1292 Washington Ave. Bronx 56, N.Y. LU 8-6208

Hotel St. George, 51 Clark St. Bklyn MA 4-5000

545 East 14 St. N.Y.C. AL 4-3572

114-39 224 St. Cambria Heights, Queens LA 7-2927

1229 Caffrey Ave. Far Rockaway, N.Y. FA 7-6931

30 East 208 St. Bronx, N.Y. TO 2-6393

1409 New York Ave. Brooklyn, N.Y. UL 9-2836

4523 Broadway, N.Y.C. 33 WI 2-0804

37-21 80 St. Jackson Heights, N.Y. HI 6-7187

180 Beddie Ave. Hempsted, L.I. HE 2-1726

119 Christopher St. N.Y.C. TR 3-1200

103 Ave. F Brooklyn, N.Y. GE 8-0861

Bard College Anondale-on-Hudson, N.Y.

140 Heatherdell Road Ardsley, N.Y. DO 3-4999

1010 California Place Island Park, NY LO 6-5004

New York School of Social Work 91 St. & 5 Ave.

9 Cabrini Blvd. N.Y.C. WA 8-4690

1015 South California Place

Island Park, L.I. Long Beach 6-3624W

1637 Paulding Ave. Bronx 61, N.Y. TA 9-4355

6828 Clyde St. Forest Hills 75, N.Y. LI 4-0915

3451 Giles Place N.Y.C. 63 KI 8-0039

2531 Olinville Ave. Bronx 67, N.Y. KI 7-2235

2315 Walton Ave. Bronx 68, N.Y. FO 5-1101

20 Cross St. Bronxville, N.Y.

535 West 110 St. N.Y.C. 25 MO 2-2019

30-60 29 St. Queens, N.Y. RA 8-5940

30-60 29 St. Queens, N.Y. RA 8-5940

57-42 156 St. Flushing, L.I. IN 3-6462

70-01 113 St. Forest Hills, N.Y. BO 3-5148

Chelsea Gardens 250 West 24 St. N.Y.C. CH 2-6828

241 East 207 St. Bronx 67, N.Y. OL 4-1253

1520 Archer Road Bronx 62, N.Y. UN 3-3047

116 Frankfort-Main, Offenbacher Ldstr. 439

Germany, U.S. Zone

48 Sunlight Hill Yonkers 4, N.Y. YO 3-7417

Dinner at eight

KOBINA YAW ARKAAH

CHUKWUEMEKA EBO

FELIX IFEDORIA

AL KIRSCHBAUM

IKEM OJJI

MARIO PETRUCELLI

CHIORI OPORO CHIORI

ERNST AWCHNER

Boston School of Medicine Boston 8, Mass.

Western Reserve University Cleveland 6, Ohio

University of Connecticut Storrs 9-2808

245 Sullivan Place Brooklyn, N.Y.

172 McDonough St. Brooklyn 16, N.Y. PR 8-7413

1863 Stuart St. Brooklyn, N.Y. c/o Costello

Howard University Washington, D.C.

42 Brussel St. Hartford 5, Conn. HA 2-1531

growing Pains

a	JANE ATKINS	875 West End Ave. N.Y.C.	RI 9-5229
E	PETER BACHRACH	251 West 89 St. N.Y.C. 24	SC 4-3767
	ALAN BLANK	9955-65 Ave. Forest Hills, L.I.	IL 9-6537
	ARTHUR BOBIS	1745 East 18 St. Brooklyn, N.Y.	NI 5-4041
C	ADAM CLYMER	519 West 121 St. N.Y.C.	MO 3-3180
	DIANE COLB	119-80 St. Brooklyn 9, N.Y.	SH 8-1271
e	CAROLYN EPSTEIN	35 Lafayette Place Woodmere, L.I.	FR 4-2974
f	STEVEN FLEISCHER	344 East 3 St. Brooklyn 18, N.Y.	GE 6-6788
	PETER FRANK	7 Henry Street Great Neck, L.I.	
	THEA FUCHS	152 Urban St. Mount Vernon, N.Y.	MO 8-9818
g	HANS GESELL	240 East 78 St. N.Y.C.	LE 5-0723
h	JULIE HAFT	240 West 98 St. N.Y.C.	AC 2-7077
	JOHN HERZOG	33-81-162 St. Flushing, L.I.	FL 9-5171
i	ALLAN JOSEPH	170-19 Henly Road Jamaica, L.I.	AX 7-6094
k	RICHARD KAPLAN	5420 Netherland Ave. Riverdale, N.Y.	KI 9-5543
l	JUDY LACK	1730 President St. Brooklyn, N.Y.	PR 4-2133
	GRETCHEN LANGROCK	1125 Park Ave. N.Y.C. 28	
	DAVID LARSEN	18 Lynack Road Hawthorne N.J.	HA 7-4843
	JAMES LEHRICH	1127 East 13 St. Brooklyn 30, N.Y.	CL 8-3202
	TOM LEWINSON	875 West 18 St. N.Y.C. 33	
	LUCIEN LAWRENCE	172 West 99 St. N.Y.C. 25	AC 2-8577
	NANCY LYONS	3326-160 St. Flushing, L.I.	FL 9-0249
m	HANS MIODOWNIK	230 West 79 St. N.Y.C.	SC 4-1639
	JONATHAN MUSER	250 West 57 St. N.Y.C.	CI 7-6461
n	ANDREW NEY	251 Fort Washington Ave. N.Y.C.	WA 7-3904
	ROBERT NOVEMBER	110 Station Road Great Neck, L.I.	GR 2-3688
p	JERRY POLLEN	105 Pinehurst Ave. N.Y.C. 33	
s	BOBBEE SAMUELS	39 Cambridge Road Scarsdale, N.Y.	SC 3-2563
	BARRIE SCHENKER	854 West 180 St. N.Y.C. 33	
	ALLEN SIEGEL	322 West 72 St. N.Y.C.	TR 4-0423
	LITA SCHWARTZ	264 Rugby Road Brooklyn, N.Y.	IN 2-2136
	PAUL SILFEN	1010 Dorchester Road Brooklyn, N.Y.	BU 7-4217
	STEPHEN SIMENSKY	1004 East 22 St. Brooklyn, N.Y.	NA 8-0762
	ANN SIMON	186 Brewster Road Scarsdale, N.Y.	SC 3-5043
	ROBERT SMITH	22 Metropolitan Oval Bronx 62, N.Y.	UN 3-9631
	MARYANN STRAUSS	315 Central Park West N.Y.C.	SC 4-5518
t	DAVID TABIN	185 Erasmus St. Brooklyn 26, N.Y.	BU 2-8065

Ladies in Retirement

b	CECILE BAKER	67-93 Fleet Street, Forest Hills, L.I.	BO 8-2390
	BARBARA BARRON	7 Hutchinson Ct. Great Neck, L.I.	GR 2-2322
	ANA BERLIANT	204 Storer Ave. New Rochelle, N.Y.	NE 2-3389
	CAROLYN BITTERBAUM	3910-47th Street L.I.C.4	ST 4-5169
	PEGGY SUE BRENNER	1114 Prospect Ave. Philadelphia	ME 5-0151
	JOANNA BULOVA	Prospect Place, New Milford, Conn.	NE 1453
	NAN BUSH	249 Jennings Ave. Patchogue, L.I.	P. 2297
c	JOYCE CHANIN	115 Argyle Ave. New Rochelle, N.Y.	NE 6-3875
	MARGO CHUSID	74 Parcot Ave. New Rochelle, N.Y.	NE 2-5029
	ROSALINDA CIVVAL	29 Allenwood Road, Great Neck, L.I.	GR 2-7682
	ELIZABETH COBRIN	37 Riverside Drive N.Y.C.	TR 4-0681
	BARBARA COHEN	565 N. Forest Dr. West Englewood Teaneck	6-1039
	CAROL COHEN	3 Windsor Ave. Philadelphia	ME 5-1541
d	NAOMI DAN	1362 President Street, Brooklyn 13	SL 6-3329
	ZOYA DOLGEN	90-10--149 Street. Jamaica, L.I.	JA 6-5861
	ESTHER DWORETZSKY	200 Hewes Street, Brooklyn 11, N.Y.	EV 7-5765
f	JUDITH FENICHEL	1374 Union Street Brooklyn	SL 6-1031
	ABBY FINK	726 the Crescent Mamaroneck, N.Y.	MA 9-4710
	JOANNE FISHER	305 Riverside Drive N.Y.C.	AC 2-1440
	ROBERTA FISHMAN	63-61 99 Street Forest Hills, L.I.	TW 7-9158
	EVELYN FUCHS	152 Unban Street Mt Vernon, N.Y.	MO 8-9818
	BRENDA FUERST	505 West End Ave. N.Y.C.	SC 4-3353
g	LAURA GLARDEN	8236 Beverly Road, Kew Gardens, L.I.	VI 9-2163
	PHYLLIS GLICKMAN	400 Midwood Road, Woodmere, L.I.	FR 4-1684
	RUTH GOLDSTEIN	3009 Kingsbridge Terrace. Bronx 63, NY	KI 3-0395
	CAROL GREENBERG	331 East 71 Street N.Y.21	RH 4-3004
	Laurie Gregor	8 Barrow Street N.Y. 14	WA 9-4467
h	SHEILA HANDELMAN	260 West 72 Street N.Y.C.	TR 3-7729
	JULIA HERSKOWITZ	41 West 96 Street N.Y. 25	AC 2-1939
	WENDY HETKIN	333 East 57 Street N.Y. 22	EL 5-2928
	ELAINE HEUMANN	88 Beverly Road Great Neck, L.I.	GR 2-7962
	NANCY HIRSH	327 Beechmont Drive New Rochelle, NY	NE 2-3866
	CAROL HOPPENFELD	200 Bennett Street N.Y.C.	LO 8-1877
j	PHYLLIS JACOBY	1304 Union Street Brooklyn 13, N.Y.	SL 6-5268
	EVELYN JASPER	737 Madison Ave, Albany 3, N.Y.	Albany 62-0254
k	ALICE KANDELL	29 Washington Square N.Y. 11	SP 7-8164
	JUDY KANTROWITZ	1863 Troy Ave. Brooklyn 34, N.Y.	NA 8-6089
	IRENE KAPLAN	5420 Netherland Ave. Riverdale 71, NY	
	JANE KAUFMAN	110 West 86 Street N.Y.24	TR 3-5932
	NORMA KLEIN	47 East 88 Street N.Y.28	SA 2-6158
	JUDY KNEE	53 London Terrace New Rochelle, L.I.	NE 6-6324
	SUSAN KONHEIM	500 West End Ave. N.Y.C.	TR 7-3999
	AMY KOVNER	1515 Central Park West N.Y.C.	SC 4-5566
	INA KUPPERMAN	180 Bedell Ave. Hampstead, L.I.	HE 2-1726
	NANCY KURZ	1180 Grant Ave. Bronx, N.Y.	JE 7-5031

L	JUDY LAKIN	98-25 65 Road Forest Hills, L.I.	IL 9-5164
	SUSAN LARSEN	18 Lynack Road Hawthorne, N.J.	HA 7-4843
	CAROL LEVINE	302 West 12 Street N.Y. 14	CH 3-2047
	CAROL LEVY	188-49C 71 Crescent Flushing 65, L.I.	OL 8-3415
	MARCIA LEVY	444 Central Park West N.Y. 25	AC 2-4136
	SUSAN LYONS	3326-160 Street Flushing, L.I.	FL 9-0249
m	MARYLIN MARGULIS	290 6th Ave N.Y.C.	GR 7-1186
	ANNE MARKHAM	116 East 68 Street N.Y. 21	TR 9-0834
	JUDY MARKHAM	116 East 68 Street N.Y. 21	TR 9-0834
	ANNE MISCHAKOFF	19265 Canterbury Rd. Detroit, Mich.	
	ROBERTA MOUTAL	1080 Anderson Ave. Bronx 52	JE 7-2246
O	LINDA OLSWANG	104 Garden Road Scarsdale, L.I.	SC 3-0867
	SUSAN OLSWANG	104 Garden Road Scarsdale, L.I.	SC 3-0867
P	LINDA PERLIN	6 Plymouth Road Great Neck, L.I.	GR 2-6620
	BARBARA PIERCE	3425 Knox Place Bronx N.Y.	OL 4-5998
r	RUTHANN RAPPAPORT	98-15 65 Road Forest Hills, L.I.	IL 9-6181
	SUSAN ROBBINS	255 West 88 Street N.Y. 24	TR 3-6531
	JUDITH ROCHMORE	400 East 49 Street N.Y. 17	PL 3-4655
	JILL ROEBURT	6828 Clyde Street Forest Hills, L.I.	LI 4-0915
	JOAN ROTH	1130 East 7th Street Brooklyn, N.Y.	CL 8-3848
	GAIL RUBIN	25 Central Park West N.Y. 23	CL 5-7224
S	MERI SCHACTER	38 Bank Street N.Y.C.	CH 3-3941
	SALLY SCHOENFELD	253A Brooklyn Ave. Brooklyn 13, N.Y.	SL 6-0684
	MARJORIE SCHWARZ	58 William Street Rockville Ct. L.I.	
	MIMI SEGAL	126 East 64 St. N.Y. 21	Te 8-2444
	CAROL SHANDELL	1539 Archer Rd. Bronx	Ta 9-2392
	LUCY SILVAY	75 Bank St. N.Y. 14,	Ch 3-3457
	NANCY SILVERSTEIN	92 Pinehurst Ave. N.Y. 33,	Wa 3-1938
	ELLEN SIMON	770 Chapel Rd. Philadelphia	Me 5-0795
	ELLEN SLATER	1130 Magnolia Rd. W. Englewood	Teaneck 6-4248
	BETTY SLATER	1130 Magnolia Rd. W. Englewood	Teaneck 6-4248
	CAROLYN STEIN	1467 Essex Road. W. Englewood, N.J.	Teaneck 7-1699
	ALICE STEINBERG	219 West 81 Street N.Y. 24	SC 4-1961
	LEE STERNBERGER	225 West 86 Street N.Y.C.	SC 4-2903
W	RUTH STONE	161 West 12 Street N.Y.C.	CH 2-3378
	JUDY WEISS	1520 Archer Road Bronx, N.Y.	UN 3-3047
	BARBARA WEINER	64 Rutland Road Brooklyn, N.Y.	BU 2-3434
	ANNE WIKLER	10 Elmsmere Road Mount Vernon, N.Y.	MO 8-0878
	LYNDA WILSON	36-40 Bowne Street Flushing, L.I.	FL 3-3291
Z	VICKI WOLF	81 Barnes Road Tarrytown, N.Y.	TA 4-0871
	EVE ZARIN	1277 East 49 Street Brooklyn 34, N.Y.	NA 8-3273

Seven ages of **M**an

<i>a</i>	MICHAEL ADLER DAVID ALBRECHT MICHAEL ALLEN	East 196 Concord Drive Peramus N.J. 25 West 81st St. N.Y.C. 250 Hutchinson Road Englewood N.J.	OR 8-4279M TR 7-4329 EN 4-0749
<i>b</i>	LAWRENCE BASKIR PETER BAY JACK BERG ALAN BERGER PETER BERLIANT WILLIAM BERMAN DANNY BERNSTEIN ROBERT BLANK PAUL BLOCH ANDREW BRENNAN DAVID BROOK DONALD BROWN ROBERT BRUSSEL PETER BRY	1620 Avenue I Brooklyn, N.Y. 527 West 110 St. N.Y.C. 290 Riverside Drive N.Y.C. 7420 Mountain Ave. Philadelphia 204 Storer Ave. New Rochelle 34 Richmond Road Rockville Centre 230 West 76th St. N.Y.C. 9955-65 Ave. Forest Hills 180 Riverside Drive N.Y.C. 347 East 38 St. Patterson N.J. 2391 Webb Ave. Bronx 68, N.Y. 228 Central Parkway Mt. Vernon 133 West 3rd St. N.Y.C. 457 Richmond Ave. Maplewood N.J.	NA 8-6363 AC 2-4228 RI 9-3092 MA 5-0133 NE 2-3389 RO 4-5065 TR 7-2213 IL 9-6537 EN 2-6596 Lambert 3-6580 CY 5-3781 MO 7-2890 LE 2-9714 South Orange 2-4394
<i>c</i>	ROBERT CITKOWITZ PETER COHEN ROBERT COHEN	5634 Mosholu Ave. N.Y.C. 63 70 Greenacres Ave. Scarsdale 565 N. Forest Dr. West Englewood	KI 9-8717 SC 3-7789 Teaneck 6-1039
<i>d</i>	RONALD DANZIG RICHARD DAVIDSON MICHAEL DAVIS	553 Rochelle Terr. Pelham Manor 414 Mountain View Rd. Englewood 309 West 104 St. N.Y.C. 25	PE 8-3739 EN 3-6923 RI 9-4342
<i>e</i>	ANDY EMMET	103 Piccadilly Drive Lynbrook	LY 9-1541
<i>f</i>	STEPHEN FELDMAN DANIEL FORER RICHARD FOREMAN JOHN FRANK ANDREW FREY	2413 Ocean Ave. Brooklyn, N.Y. 309 East Mosholu Parkway Bronx 139 Brewster Road Scarsdale 230 West 79th St. N.Y.C. 24 600 West End Ave. N.Y.C. 24	DE 9-4343 OL 5-6255 SC 3-1885 SC 4-2916 TR 7-3314
<i>g</i>	MARTIN GANZGLASS HAROLD GOLDBERG STEVEN GOLDSTEIN LARRY GREENBERG PETER GRENELL	2825 Webb Ave. Bronx 68 172-50-90th Road Jamaica 3009 Kingsbridge Terrace Bronx 63 150 East 18 St. Brooklyn 26 905 West End Ave. N.Y.C.	KI 3-4408 OL 8-8588 KI 3-0395 IN 2-3935 AC 2-7471
<i>h</i>	ADAM HEYMAN STEPHEN HEYMAN BERNARD HOROWITZ PAUL HOROWITZ RICHARD HOROWITZ ROBERT HOWARD	46 East 91st St. N.Y.C. 28 46 East 91st St. N.Y.C. 28 24 Roosevelt Place Rockville Centre 24 Roosevelt Place Rockville Centre 24 Roosevelt Place Rockville Centre Park Drive South Rye, N.Y.	AT 9-2574 AT 9-2574 RO 4-5088 RO 4-5088 RO 4-5088 Rye 7-1588
<i>i</i>	ALAN JACOBSON MICHAEL JACOBS DAN JACOBY PETER JASEN AARON JASPER	140 Riverside Drive N.Y.C. 24 184-42 Grand Central Parkway Jamaica 905 West End Ave. N.Y.C. 25 225 East Penn St. Long Beach, N.Y. 737 Madison Ave. Albany 3, N.Y.	TR 7-5838 OL 8-4107 RI 9-2752 LB 6-0325 Albany 3-1855

K	MARVIN KARP	3540 Bedford Ave. Brooklyn 10, N.Y.	CL 8-1042
	PETER KASDAN	730 East 9th Street Brooklyn 30, N.Y.	GE 4-8339
	MICHAEL KAUFMAN	3608 Bedford Ave. Brooklyn 10, N.Y.	ES 7-7292
	WALLACE KESSLER	215 Mt. Hope Place Bronx, N.Y.	LU 7-3225
	VICTOR KLEIN	47 East 62th Street, N.Y.C. 28	SA 2-6158
	STUART KOLBERT	31 Griffin Ave. Scarsdale, N.Y.	SC 3-0387
	VICTOR KOVNER	151 Central Park West, N.Y.C.	SC 4-5566
	PETER KURZ	1180 Grant Ave. Bronx 56, N.Y.	JE 7-5031
L	LESTER LAPIDUS	20 Talfor Rd. East Rockaway, N.Y.	LY 3-8943
	ARTHUR LAUFER	960 Park Avenue N.Y.C.	RE 4-8944
	STEPHEN LAZARUS	2272-79th Street, Brooklyn, N.Y.	BE 6-5709
	RICHARD LEVY	175 Norgrove Ave. Elberon, N.J.	LO 6-5961
	ARTHUR LINDO	353 Ocean Ave. Brooklyn 26, N.Y.	BU 4-8457
	BARRY LIPSON	881 Washington Ave. Brooklyn 25, NY	ST 3-3798
m	TED MAKLER	2 Horatio Street N.Y.C.	CH 2-5930
	MARTIN MANOIL	314 Chenung Street Waverly, N.Y.	Waverly 390
	JEFFREY MERRILL	799 East 17th Street, Brooklyn, N.Y.	GE 4-4316
	PAUL MISCHAKOFF	68-37 - 112 Street. Forest Hills,	BO 8-4960
	ANDREW MORRISON	58 East Brookside Dr. Larchmont, NY	LA 2-4887
n	BILLY NICHTHAUSER	389 Beechmont Dr. New Rochelle	NE 6-4979
r	JEFFREY REITER	720 Ft. Washington Ave. N.Y. 32	WA 3-3571
	VICTOR RIPP	20 West 84 Street N.Y.C.	TR 7-9520
	PETER ROSENFELD	1076 East 17th Street Brooklyn, NY	CL 8-3570
	STEPHEN ROSS	Cedar Ave. Hewlett Bay Pk.	FR 4-0192
	MARK ROSENBERG	400 Lantana Ave. Englewood, N.J.	EN 3-5910
S	JEFFREY SCHLANGER	50 East 96 Street N.Y.C. 28	AT 9-9320
	ROBERT SCHNECK	39-21 46 Street L.I.C.	
	MICHAEL SCHOSTAL	72-06 Ingram Street Forest Hills	BO 8-7392
	DONALD SCHWARZ	44 Edgewood Road Summit, N.J.	SU 6-1831
	MICHAEL SEIDEN	40 Greenleaf Hill Great Neck, L.I.	GR 2-7141
	STEVEN SILVER	5931 Nicolson St. Pittsburgh Pa.	Jackson 1-0773
	FRED SILVERMAN	77-15 113 Street, Forest Hills, L.I.	BO 3-1791
	FRED SIMON	44 East 67th Street N.Y. 21	RE 7-6033
	MEL SPANIER	5200 15 Ave. Brooklyn, L.I.	GE 8-4610
	DAN STEIN	16 Belgrade Terrace. West Orange, N.J.	OR 5-1299
t	JERRY STRAUS	90-10 149 Street Jamaica 2, L.I.	RE 9-0526
	RICHARD SCHIFFER	1351 East 29th Street, Brooklyn, NY	ES 7-0925
	PETER TAMASES	160 Van Nostrand Ave. Englewood, N.J.	EN 3-8808
	MATHEW THOMASES	130 Huguenot Ave. Englewood, N.J.	EN 3-3952
	ROBERT THOMASES	130 Huguenot Ave. Englewood, N.J.	EN 3-3952
w	JOHN WALKER	55 Central Park West N.Y. 23	TR 3-4877
	JONATHAN WALLACH	3875 Waldo Ave. Bronx 63, N.Y.	KI 3-2327
	WILLIAM WEISBERGER	2 Ridgecrest West Scarsdale, N.Y.	SC 3-5992
	WINNIE WINSTON	48 Sunlight Hill Yonkers 4, N.Y.	YO 3-7417
	ROBERT WOHLGEMUTH	29 Oak Lane Scarsdale, N.Y.	SC 3-4661

to

The layouts, the writers, the paper, the pencils,
The typists, the typewriters, ribbons, and stencils,
The editors, C.I.T.'s, counselors, sprinters,
The artists, photographers, mimeographers, printers,
~~The folders, blue pencils, red pencils, the clips,~~
"Creative-not-used," and other such quips,
The losers, the finders, the savers, the wasters,
The counters, the slipsheeters, feeders, and pasters,
The screeches, the screamers, the droppers, the swearers,
The crabbers, the cynics, tapers, the tearers,
The money-mad, bug-scared, egotistical mobs,
The pick-uppers, the sweepers, who do other odd jobs,
The mimeo, printing press, dry-mount, and screen,
The Pro-Tek, the Highlight, the benzine to keep clean,
The mimeoscope, styli, guides, and the square,
The thousands of people who get in our hair,
The rain and the mud and the wind and the sun,
The cabinet, addresses, the errands we run,
The brushes, the reservoir, red ink, and black,
The rags and the slipsheets, offset on the back,
The long nights, the short sleeps, and when we were through,
The binders, the buyers-----this Yearbook is due.

staff

Mike Allen, Larry Baskir, Jack Berg, Peter Berliant, Andy Brenman, Phyllis Brenner, Donald Brown, Peter Bry, Bob Citkowitz, Liz Cobrin, Nomi Dan, Ronald Danzig, Richard Davidson, Steve Feldman, Judy Fenichel, Abby Fink, Bobbie Fishman, John Frank, Evelyn Fuchs, Brenda Fuerst, Laura Glarden, Carol Greenberg, Peter Grenell, Julia Herskowitz, Elaine Heumann, Carol Hoppenfeld, Bernie Horowitz, Paul Horowitz, Dick Horowitz, Mike Jacobs, Dan Jacoby, Phyllis Jacobs, Peter Jasen, Evelyn Jasper, Alice Kandell, Judy Kantrowitz, Marvin Karp, Victor Klein, Judy Knee, Nancy Kurz, Arthur Laufer, Steve Lazarus, Carol Levy, Arthur Lindo, Barry Lipson, Sue Lyons, Fred Mackta, Ted Makler, Marty Manoil, Marilyn Margulies, Judy Markham, Jeff Merrill, Ann Mischakoff, Paul Mischakoff, Billy Nichtauser, Sue Olswang, Barbara Pierce, Sue Robbins, Judy Rockmore, Jille Roeburt, Steve Ross, Gail Rubin, Meri Schacter, Dick Schiffer, Donald Schwarz, Mimi Segal, Mike Seiden, Carol Shandell, Lucy Silvay, Betty Slater, Mel Spanier, Carolyn Stein, Alice Steinberg, Lee Sternberger, Jonathan Wallach, Barbara Weiner, Vicki Wolf

Editors

EDITOR-IN-CHIEF: Richard Levy

LITERARY: Andrew Morrison PHOTO: Dan Stein

MANAGING: Sue Larsen PRODUCTION: Anne Wikler

ART: Bob Wohlgemuth, Richard Foreman

reporters

Carolyn Bitterbaum, Laurie Gregor, Judy Lakin, Ruthann Rappaport, Pete Tamases, Bill Weisberger, Winnie Winston

credits

COVER: Richard Foreman; TIME AND THE BULOVS: Richard Foreman, Richard Levy; LOOKING BACKWARD: Fred Silverman; DIVIDERS: Richard Foreman; TIME IS MONEY: Richard Levy; SILKSCREEN: Norma Klein; THE GREEN YEARS: Fred Silverman; ONE NIGHT: Joan Roth; SANDS OF TIME: Marcia Levy, Ruthann Rappaport; DO YOU REMEMBER: Richard Levy.

PHOTOS: PANORAMA: Alan Blank, Adam Clymer; ERNIE AND ILSE: Fred Simon; SHOP MONTAGES: Photo Shop; CALF: Alan Blank; SWIM: Jerry Straus; STILL LIFE: Gretchen Langrock; CHORUS: Bob Howard; DRAMA: Judy Weiss; DANCE: Peter Kurz; TANGLEWOOD: Adam Clymer; OAK TREE: Judy Weiss.

*production
advisors*

C.I.T.'s: Adam Clymer, Diane Colb, Hans Gesell, Gretchen Langrock, Jim Lehrich, Tom Lewinson, Bobbee Samuels, Dave Tabin
COUNSELORS: Wally Hochman, Adele Weiss, Martin Weiss, Leon Winston

assisting

C.I.T.'s: Jane Atkins, Alan Blank, Carolyn Epstein, Steve Fleischer, Thea Fuchs, Dave Larsen, Nancy Lyons, Bob November, Lita Schwartz, Paul Silfen, Ann Simon, Maryann Strauss
COUNSELORS: Hector Chevannes, Taffy Hochman, Pat McVey



tenth season of Buck's Rock Work Camp
is at an end. With the major activities
drawing to a close, pleasant memories form
in our minds, and we begin to gather our be-
longings together for the trip home. As the
trucks drive up to carry us toward the sta-
tion, we cast one last look at the oak tree:
the symbol of Buck's Rock, the symbol of
eternity.

